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chalk's "Cradle Song," in so sweet and unaffected a manner, that she won a recall.

Mr. J. R. Thomas sang in his usual graceful and flowing style, gaining as he always does the warm approbation of the audience. We never heard Carl Rosa play so well. We can mark his improvement, and should be glad to note vigor and decision in his bowing. For lack of these, his phrasing is weak and undecided, and a too general sweetness is the result, which necessarily degenerates into sameness. The orchestra played some effective selections with spirit and precision, but with less artistic coloring than we could have wished for.

The appearance of Ristori in her new character, Marie Antoinette, was undoubtedly the sensation of the week. In it she displays the very highest attributes of her genius. Her dignity, her sweetness, her great earnestness, and her deep pathos, excited by turns admiration and tears. In no other character has she touched the public heart so deeply, and in no other character has she so splendidly revealed the grandeur of art and the high nature of woman. Her whole personation is a study which excites increasing admiration the more it is observed. Its truthfulness to nature, is the highest praise that can be bestowed upon her art. Many and great as have been her previous triumphs, we believe her glory to have culminated in her personation of Marie Antoinette. It is only to be regretted that she was not able to assume this character on the first night of her re-appearance, for her time with us is now so short that not one in a hundred who desire to see it will be afforded that gratification.

The drama, which is powerful and effective, but too long for acting purposes, is put upon the stage in the most gorgeous manner. We doubt if it has been equaled in magnificence of costume, at any establishment in the country.

"Marie Antoinette" will only be performed next week, as Madame Ristori is compelled to leave the city to fulfil other engagements. We advise our readers not to lose the opportunity of witnessing the grandest dramatic representation of the age.

The New York Philharmonic Society has issued its announcement for the forthcoming season of 1867 and '8. This is the twenty-sixth season of its existence, and it is gratifying to know that it has grown stronger with age, and that its sphere of usefulness has increased with each succeeding year. Its beneficial influence upon music in this city and throughout the country, for which it has been a model, can hardly be calculated; for it has been the stronghold of good music, and has stood forth its champion, through good and ill fortune, good and evil will, and against all opposition. It has triumphed,

for the cause was good; and with it, high-toned music has asserted its sway, and has gained thousands of disciples. We have had occasion to censure it sometimes, in no cavilling spirit, but on the broad principle of right; but, on the whole, we think it is as fairly managed as most societies, and it is strong enough to bear a little wholesome advice now and then, and can afford to be magnanimous enough to correct an evil when it is pointed out in a candid and friendly spirit.

The election of Dr. Doremus to the office of President of the N. Y. Philharmonic Society, will give very general satisfaction, and will prove, if he is an active and not an honorary presiding officer, of signal advantage to all the best interests of the association. An auspicious event attended his election, namely, the change of the locale of its performances, from the hall where they were given last year, which will never be frequented but by second-class audiences, to the Academy of Music. This change will be at least five thousand dollars gain to the society.

Mr. Alfred H. Pease has returned to the city, and has brought, as the result of his summer leisure, a new *concerto* for piano and orchestra, which he proposes to produce this season.

Mr. S. B. Mills arrived a few days since from Europe, where he has passed the last few months.

Signor Severini has returned for the winter season.

FRANK LESLIE'S GIFTS TO HIS SUBSCRIBERS.

Frank Leslie, who has just returned from Europe, has, during his absence, made many brilliant literary and artistic arrangements to enhance the attractions of his popular Illustrated Newspaper and Magazines, the results of which will speedily appear.

He has also purchased a large collection of beautiful oil-pictures, produced in Italy by artists of high repute, to present to his subscribers, on the following conditions: Any one sending three yearly subscriptions will receive one of the following pictures, according to choice:

"The Guitar Player," a charming picture of Spanish life, spiritedly drawn, full of character, and effectively colored.

"The Promised Bride," a view on Lake Maggiore, with surrounding mountains. This picture is fine in tone, and gains an interest by the story which is revealed by the bridal party in the boat in the foreground.

Original pictures of the size and merit of these would cost from \$75 to \$100.

Any one sending five yearly subscriptions will receive a very beautiful picture in the Dutch school, the subject of which is, "Bread and Tears; or, the Lace-maker." This is an

elaborate and highly finished picture; but its high finish does not rob it of the sentiment and pathos which belongs to the subject. It is really finely treated—a scene of real life so touching that its sentiment will be appreciated by every one.

An original picture such as this would bring \$300.

Any one sending ten yearly subscriptions will receive a large and fine picture, "The Falconer," which is drawn with great freedom and boldness, and is richly and harmoniously colored. The charming female figure in this picture will be universally admired. Five hundred dollars would hardly purchase an original picture of this class.

We can hardly understand how Mr. Leslie can afford to make such presents to his subscribers; but there is nothing impossible to a successful man, and one whose motto is *Excelsior*. The public cannot but appreciate the liberal spirit in which these gifts are proffered, the result of which will undoubtedly be, the addition of many thousands to his subscription list, and at the same time a wide dissemination of a love of art throughout the country.

It must be understood that the above gifts will only be given for subscriptions sent direct to the office of Frank Leslie's Illustrated Newspaper, 537 Pearl street, New York.

GLEANINGS FROM FOREIGN PAPERS.

The Parisian theatres are blessed with an unprecedented affluence of spectators—the ticket offices are beset by provincials and foreigners, and money is refused throughout the whole line. The Opera is constantly thronged: the *Italiens* is full nightly, to the tune of fifteen thousand francs, and every one knows what charming music they make; the Opera Comique exceeds its maximum with "Mignon;" and the Theatre Lyrique with *Romeo* and the fair Nillson is in the same happy condition.

Madame Morabelli is to make her début in Auber's new comic opera, which is happily named "A Happy Day."

Patti, the pretty, piquante, perpetual pet of Paris, is enchanting her enthusiastic devotees in "Crispino." Crimpi, her operatic husband in this opera, is liked for his singing, but his gaiety is somewhat forced and his laugh is wanting in character; it is hoped that a sojourn in Paris may add the necessary touches to these very necessary stage properties. The trio of basses is of course always encored.

Madame Grossi has arrived at Paris and will probably make her musical entree in "La Donna del Lago." The Direction has relinquished the idea of reproducing "Tancredi" on the advice of no less a person than the composer himself, Rossini, who it is said